

THE
GOTTER
SURGE
PRESS

INSIDE

THE OFFICIAL
NEWSLETTER
OF KMUW'S
AFTER MIDNIGHT
KMUW PLAYLIST
INSIDE

INTERVIEW

with

Bill Gorriger
of
Big Dipper

THE GOPHER PURGE!

LETTER FROM THE EDITOR

Hi. Welcome to the twisted, godforsaken world of Gopher Purge Press. What you now clutch in your trembling hands is the first issue of After Midnight? Those of you within a 50-100 mile radius of Wichita, Kansas can answer that question by tuning your F.M. radio to 89.1 between midnight and dawn any day of the week. Those of you who are out of earshot will just have to trust me when I say that After Midnight is the theomorphic embodiment of all that is perfection in underground radio.

We of After Midnight are 14 D.J.'s strong and as of September '87, 100,000 watts. Doesn't that make you want to reach 100,000 watts. Doesn't that make you want to reach for your new releases and drop them in the mail without delay?

The Press will come to you on the 10th, (we hope) of each month and will contain record reviews, our playlist, national music stuff and last, but in no way least, updates from the cultural mecca that is Wichita. We wait with baited breath for your comments, reviews, hostile complaints, tapes, glowing flattery, suggestions, clean items of used clothing records and anything else that won't spoil in route. Our address is:

Gopher Purge Press
c/o KMUW
3317 e. 17th st.
Wichita, Ks.
67208

Thanks for making it this far; see you in December.

-Teri Mott
Music Director
After Midnight
KMUW



Big Dipper

AN INTERVIEW WITH BILL GOFFRIER

LOCAL BOY MAKES GOOD

GPP: Would you say the new Big Dipper album is similar to the e.p.?

BG: No, I would say it's more advanced. The e.p. was done at a stage when the band wasn't a performing band at all. We were strictly a group of friends getting together with some musical ideas and seeing what sort of a combination we would come up with in the studio. But the new album is the result of the next six months worth of playing out and songwriting as a total group rather than our individual songs. It came together more as a group effort.

GPP: All of the songs on the album and the e.p. are credited to Big Dipper. What's your role in the songwriting process?

BG: Well, let me retrace a little bit. On the e.p. that was an oversight that should have been corrected later. I don't know if it ever was but we would have credited the songs more specifically because two of them were mainly (lead guitarist) Gary Waleik's contribution which he does the lead vocals for and two of them were mainly (bass player) Steve Michener's contribution which he does the lead vocals for. Of the two that I did lead vocals for one was an Embarrassment song, actually, that I wrote so I didn't mind bringing it into this band as well because with the Embarrassment we never recorded it in the studio. The other one (San Quentin, C.A.) was a song that I wrote the music for with John Nichols lyrics, John from the Embarrassment. So

that was a definite kind of transition for me out of my old band into this one. With the new album we purposely credited the songs to the group because the lines became much more blurred. We found ourselves sort of pairing off and working out ideas, helping each other out. Somebody would initiate a song but it always seemed to become a group effort. I ended up singing more on that album because Steve felt like some of his ideas were better expressed with me singing them than with him singing them. Gary sings a couple that he's most attached to. The songs that he pretty much completely wrote and have a lot of his personality in them.

I don't claim to be a pal of Bill Goffrier's. I am however, a devoted fan. First, with the Embarrassment and now with Boston band Big Dipper, Goffrier has whipped out some of the most unusual and beautiful guitar licks of all time. I wouldn't exaggerate.

Having graduated from the art department at Wichita State, (and then receiving his master's from Boston University,) Goffrier is somewhat of a hero around these parts. He's proven what a home-town guy can do while still keeping his midwestern roots intact. After Midnight's Charlie Maxton was lucky enough to chat with him on the phone about Big Dipper's new album Heavens, the past and the future and the demise of the Embarrassment. -ed.

GPP: Is Faith Healer the Embarrassment song?

BG: Faith Healer, yeah, is the Embarrassment song which ended up being kind of the radio hit from the e.p. At least out this way that was the way it worked out. It was surprising and ironic that it turned out to be kind of a pop hit, being an old Embarrassment song which in that band was just a live thing that we never really thought that much of, y'know, it kinda had a hook to it. I guess with Big Dipper we sorta cleaned it up a bit, refined it a little bit so it did become more of a pop song with a few quirks to it.

GPP: There seems to be more straight pop tunes on the album.

BG: Um, the balance may be a little more in favor of that because at least half the band has a strong interest in that medium, or that song structure. That's something to experiment with right now. But hopefully the other half of the band sorta keeps things in check; adds enough in that's not quite so obviously traditional pop.

GPP: Which songs do you sing on the new album?

BG: Well, the first two on the first side, She's Fetching and Man O' War. Then Steve sings Easter Eve, I sing Humason and Gary sings Lunar Module. Then on the second side I sing All Going Out Together, Younger Bums which is Gary's music and my lyrics and a lot of help from, uh, Cat Stevens. Although he didn't know of it. Then Gary and I team up and sing kind of a dual lead vocal on a song written by Michael Cudahy, our friend out in Boston who's the singer, songwriter and guitar player for the band Christmas. And then I sing lead on Wet Weekend and Gary sings the last song, Mr. Woods.

GPP: How did you hook up with the members of Big Dipper?

BG: I've got my girlfriend to thank for that. My girlfriend and Gary's best friend, Bonnie, introduced us. I guess.... gee, maybe two and a half..... well it was around the time I was getting out of

graduate school in Boston. I spent a couple of years there with no ambition of being in a band. There was kind of a wish in the back of my mind of doing something musical because meanwhile my friend Brent (Giessmann) was getting involved with the Del Fuegos and that looked like a lot of fun. But I was painting until Bonnie introduced me to Gary in the spring of '85. He had been an Embarrassment fan and was a member of Volcano Suns with Steve. And so after about a year of just talking about it I think we finally decided we would try to be a band again. With a lot of hesitation about things we had talked about that we were afraid of happening again. We didn't really want to go through some of the same sort of band experiences that we had all been through. But Gary and I pretty much agreed on the approach we wanted to take and he introduced Steve into the group. Gary's cousin Jeff Oliphant, our drummer, was available too and he also had a rehearsal space which made a difference. We were able to go out to his place in the suburbs and practice in the basement. So it made it pretty attractive, at the time, to do it on kind of a part-time basis which is what we did.

Why did the Embarrassment break up? Well, every time I get asked that I have to try and figure out the current best sounding reason because even when I talk to the other guys from that band we can't really seem to remember exactly what happened. It just seemed like a very drawn out, slow period of worsening kinds of experiences. We didn't see a lot of good ahead because we had lost our manager and had not put out what we thought was a very good record on our own and didn't see where any real money was gonna come from to do anything better. We were in debt and we didn't enjoy being in debt; we didn't like to live on credit we wanted to be profitable right than and there, I think that was part of it. John needed a job; he couldn't really just be in a band anymore that wasn't able to pay him anything. I was just as willing to go off and paint as to continue with the band. It seemed to me at that point they were kinda equally attractive so I didn't really mind if the band broke up.

It was just kind of an all over period of apathy that let it happen 'cause after it happened we all really regretted it. We thought we maybe should've stuck together through that period. But, y'know, we only had ourselves to blame that we just didn't think it was important enough to suffer for it anymore. We all had other options that we could take and we did.

GPP: Are you able to make a living with Big Dipper?
BG: I'm at a transitional stage. I just quit a great job that I had out here that allowed me the freedom to sorta build this thing up, and everybody else is in the same position as well. But we've just gotten to the point now where this new record is pretty important to us and to our record label out here and our manager and booking agent.

Everybody is making such a special effort for the band right now so we're making the same commitment. So everybody has put aside their other jobs and other activities and we're a full-time band on the road. We're willing to play it by ear for the next six months but our goal is to become able to support ourselves. Things look very good for the future for becoming more stable in that way.

GPP: How long is Big Dipper going to be touring this time out?

BG: Right now just until mid-November, we think, it's all gonna depend on how well the record does. It's mostly just a mid-western thing. That's where we've sort of established ourselves in the past and were just building on that a little bit. And then we'll size it up and if the record is doing well in certain areas at that point we might just keep going.

GPP: How did you end up in Boston?

BG: That was completely the art school need that I had at the time, the decision to go back to school when the Embarrassment broke up. I had applied to five or six schools around the country and Boston had been one the places the Embarrassment visited a couple of times and really enjoyed. The architecture, the aesthetics of the city was pretty exciting to us from the midwest; it seemed pretty exotic. Being on the ocean, the kind of people we met there. Then I found out when I was applying for schools that they had a good art program at Boston University at the graduate level. I found out I could afford it and made the move.

AL'S GARAGE



It's had this banging noise since I let my husband out in Houston.

Cont..

GPP: What's the story on the new Embarrassment album?

BG: It's coming out on a Lawrence based label called Time to Develop. It's partly a reissue of the first e.p. and partly some unreleased live in the studio tracks from 1983 which would have been the very last stuff that we did.

GPP: How did the Embarrassment reunion shows in Lawrence come about?

BG: We didn't expect things like that to happen. It still is a surprise when we get a chance to do that. Both times it kinda came up suddenly through Mona Tipton who's the co-owner of the club in Lawrence that was called Cogburn's. Now it's called, I think, Bottleneck's. It's got a long history and the Embarrassment used to play there pretty regularly when it was Off the Wall Hall. We built up a really healthy following in Lawrence because of the radio station there at the university and the nightclubs and a couple of the local record stores. So she just kind of approached us about it out of the blue the first time around, New Years Eve 1985. Brent didn't have the time and couldn't make it out there for the first one so Britt Rosencutter filled in. The second time around we probably wouldn't have been that excited about doing it; it would have seemed like running it into the ground. But since Brent was able to make it we thought, well, this is a chance for us to really play together again and also see what it's like to play with Woody now that he's spent a couple of years with the Del Fuegos and completely changed his drumming style and everything. It looked to be pretty interesting. Hopefully everyone had a good time.

GPP: The Micronotz put on a good show that night too.

BG: Yeah, now that was another thing that made it more fun. I just talked to Mona and I guess she's still contemplating doing it again this year. So I'm putting the word out to see how everyone feels about it, but I have a feeling this year I may be the one who's unable to free myself up 'cause we might be playing back on the east coast.

Big Dipper is currently on tour. We in Wichita were lucky enough to catch them at the Coyote Club on Hallowe'en. It was an energetic show that delighted the voracious crowd. The evening climaxed with a cameo performance by John Nichols, formerly of the Embarrassment. A night to remember. Come back soon Bill!



GOVERNMENT ISSUE: NOT FOR MADONNA FANS

Once in a while when I'm sitting alone at night drinking coffee, smoking cigarettes and reviewing records for the show, I come across an album that is unusual and exciting. One such record is "You" by the D.C. band Government Issue.

This album proved to contain more than just the usual profanity-laden, count of four and grind type of music. Sure, they have a couple of snappy tunes which make one want to go to the nearest brick wall and slam into it but the tunes are more involved than the typical 1-2-3-4 slam sound.

The socio-political statements here are interwoven into the threads of the music, often leaving the interpretation up to the listener. I find this rather enjoyable. Others, who like things spelled out for them, may find it painful to think about what they are listening to.

This is not for the Hooter, Lionel Ritchey or Madonna type of mamby-pamby fan but rather for the Screaming Trees, Joy Division or SWA listener who enjoys music that is new, exciting and thought provoking.

There are no really slow songs here but Government Issue does take time out, during a song or two, to create some psychedelic sounds which are an added bonus to the music.

I had a lot of fun listening to this album. I highly recommend it. Give ear and enjoy!

-Pete Stuettmann

OH MY GAWD!!!!...IT'S THE FLAMING LIPS
FLAMING LIPS

Follow me. Enter the local record store and watch. See the elderly woman thumbing through the soundtrack section? See the young man with holes in his jeans waiting for an opportunity to lift a heavy metal cassette? See your correspondent looking at new releases and wishing he had a better paying job which still afforded him the comfort of sleeping until 2 p.m.? Look at the clerk placing an album on the turntable for the patrons' enjoyment and to induce purchases. Why is the young headbanger suddenly licking the give-away 45s? Why is the elderly woman crawling in rapid circles on all fours? Why is spittle forming at the corners of your correspondent's smiling mouth? It must be the music coming from the speakers at the local record store. It must be the new Flaming Lips record.

cont...
 These three Oklahomans are the finest result of their state finally getting indoor plumbing I have yet to see or hear. Men with a fine ear for contrasts, the collective Mr. Lip know that pretty acoustics mix well with beautiful feedback. Quiet noddling about lulls you into a tenuous comfort with an impending blast waiting to tie your ear hair in knots. Headtrip lyrics with a homey touch give some of life's more thought provoking moments a serious goof. And

around all of this are well placed tapes of outside material (backward songs and voices, bits of classical music, gibberish), giving the proceedings a disjointed sort of cohesion. Imagine the feel for dynamics of Sonic Youth, Phantom Tollbooth or Pink Floyd mixed with the loose intensity of Meat Puppets II's less country moments and let's toss in the absurd truths of the Butthole Surfers at their most comprehensible. Now, imagine buying me a carton of cigerettes.

Even the packaging of this record is awe inspiring. The cover is a collage of band members' artwork and pictures of flowers, cliffs and a dead pig hanging upside down. The cover opens up just like all those Allman brothers records used to do. Once inside we see the lyrics hand written in phosphorescent colors on one side and pictures of our three new friends in all their midwestern, "unhip" cool, squatting by the side of the road or milling around in their element on the other. For a limited time you can even get this record on clear vinyl. Nothing more need be said.

-Kevin Mead

If you've ever wondered about the local music talent, October 17th was a good night to see it in action. The Coyote Club hosted three bands from the Wichita area: Legs Akimbo, The Graveltones, and Klyde Konnor, aptly billed as "A Trio of Trios." The Coyote Club, located at 3813 N. Broadway, has all the creature comforts of a neighborhood dive complete with bar, pool tables and videogames. In addition to these minor diversions, the Coyote Club sports a spacious dance floor which was gradually taken advantage of by the crowd that night. Legs Akimbo started the show with a quantity of well performed and beautifully lyrical songs-most of which, I believe, are original compositions. The song "Climb" was the most memorable with it's catchy and harmonious refrain. Legs Akimbo has a country/folk sound similar to that of bands like R.E.M. and Rank and File. The only fault I could find with this performance was the lack of variety from song to song. This is a weakness that may be resolved with more experience as they are fairly new to the Wichita music scene.

Second in line were the Graveltones. Their show opened with exciting theatics provided by bassist Ed Venture perched atop his fiddle-bass; a scene reminiscent of a movie featuring Bill Haley and the Comets. The Graveltones upbeat rockabilly classics kept the dance floor full. I have watched this band over the last year and this show was a good example of their steady improvement.

Last but not least was Klyde Konnor. As usual, this neo-psychadelic trio presented a variety of musical treats. The stylistic diversity and particularly, the sequence of songs frustrated the dancing audience still wound up from the Graveltones. The set did have it's danceable moments but the most enjoyable aspect of the performance was the refined musicianship. The vocal duets by guitarist Mike Coykendall and drummer Cameron Gourley were excellent and gave songs like "Incoming Aircraft" a country flavor. Well executed and improvised guitar solos enhanced the psychedelic-oriented tunes. Most of the material played during this show is original with the exception of a few Pink Floyd covers.

All in all, the "Trio of Trios" put on a good show. The excessive volume, however, was not so pleasant. It is simply not necessary! I encourage anyone whose ears are ringing to tell the board operator to lower the volume at future shows.

-Mary Uyesato

ART'S INDUSTRIAL SUGGESTION
 This month our industrial expert Art Grieg politely suggests that you seek out and spin:

"Hirsche Nicht Aufs Sofa"
 by the band of the same name H.N.A.S. a West German band whose name literally means "No moose on the sofa," has produced an album laced with drama and bits of humor. Orchestral arrangements blended with taped sounds and synthesizers make for highly unique and pleasant listening. This record has been released domestically by Rrrecords. Write them at 151 Paige st., Lowell, MA, 01852 for more information. In December, a look at the Wichita Industrial Compile. Severely,



I was certainly going to have a word with the pilot about this...

I am a firm believer in the independent musician who creates for his own pleasure first and damn the topedoes. There is a great wealth of music being created today in basements and garages all over the world. Most musicians can barely afford rent, let alone mass production, elaborate packaging or large scale distribution. The majority go unheard beyond a small circle of friends. I am interested in all independent projects by bands and solo artists. Any style of music is welcome. I will review all tapes sent. See page one for address. Please put on envelope: c/o Timothy Gilbert

I'm not one for instrumentals but there is something about "Northeast Hills" that just grabs my nuts. I could listen to this guitar for hours and glean a few pointers here and there. I'm partial to good guitar that's not too laden with cheap electrical gee-gaw and a nice, hefty bass line that would sound good on it's own.

"Sunset Over Milpitas" should be stuffed in the same box as "Invisible Shield" and destroyed by fire. Ever have a song you can't stand just keep running through your head?

Campau's good stuff is great and his bad stuff is not so great. But on a tape this long (90 min.,) there is some room to move. This is well worth the listen and untainted by the poison of big-label impersonality. This tape is exactly what he wanted it to be: it is Donald Campau. Write to Don for a complete listing: Lonely Whistle Music, P.O. Box 23952, San Jose, CA 95153

Donald Campau

I only found out about Mr. Campau a month ago or so. And no one else I know has ever heard of him or Lonely Whistle Music. Well it's about time we noticed him. I feel he is one of the better independent producer/musicians that I've heard in a little while.

Donald Campau has been making tapes since at least 1976. He operates the Lonely Whistle cassette-only label which distributes his own stuff as well as that of some of his cohorts and the "No Pigeonholes" tapes made from the radio show of the same name on KKUP in the California Bay area. This station, by the way is totally independent and listener supported. That's what I like to hear.

Paralyzed By the Very Thought-Campau's latest-is some pretty damn good stuff. He seems to be more than adequately skilled at several instruments. This guy puts out a lot of material and yes there is the occasional filler piece that reeks of cheap shots or technogarbage but it's rare to find an album that doesn't contain at least one time-burner. Remember-one man's filler is another man's meat.

Sometimes I find the songs on this tape to be bordering on "casio masturbation" but then a well placed sax or damn clean guitar progression saves it. There is some pretty sharp musicianship here. One song though that stinks musically is one of my favorites on this tape. It's called "Another Stupid Video" and by God he should be proud of it.

"Invisible Shield" is one of those awful things encrusted with cheap drum machine and discount organ. It sticks in my mind like a festering thorn and that pee-wee-herman-munster-on-cheap-beer-from-hell voice echoes in my slumber, filling me with a sensation somewhat like "the wind". Somehow I like it.

HIS MOJO WASN'T WORKING

About three years ago, Mojo Nixon blundered onto the alternative music scene, sounding like Tom Lehrer trapped inside of Sam Kinison's body. His songs ranged from the humorously inane (Jesus at McDonalds,) to rather biting satire (Burn down the Malls.) The music, for the most part, was a sparse acoustic guitar laid down over a skiffle/blues beat played by the world's last professional washboard player, Skid Roper.

Admittedly, it's hard to prop up two albums with nothing but satirical songs. There's always the danger of lapsing into novelty land and the next thing you know you're writing "Disco Duck" for Rick Dees. Although I doubt Rolling Stone will slap Mojo's face on their issue celebrating The Summer Of Insipid Paranoia 20 years from now, Mojo managed to grind out some very humorous and original songs without too much filler. The fact that two guys with a guitar and a washboard are allowed to make records is definately a vote for record industry anarchy.

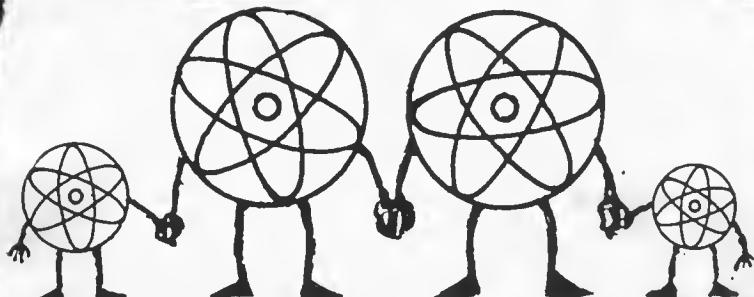
Unfortunately, on Mojo and Skid's latest effort, Bo-Day-Shus, it seems that Mojo's stretching a bit too far for the A.O.R brass ring. Don't get me wrong-I realize that guitar and washboard can only be spread so far and there's nothing wrong with experimentation. It would have been much more satisfying if "Gin-Guzzlin' Frenzy" had been recorded with 40 tracks of sitars and Karmic chanting. It probably wouldn't have raised the lyrics above another simple-minded, frat-boy drinking song but it would have been better than backing it with a band of E-Street Wannabes, complete with de riguer Clarence Clemons sax solo.

The song, "Positively Bodies Parking Lot", as the title alludes, is Mojo's attempt at Bob Dylan. With lyrics like "Librarian from El Cahone/ Is checkin' out my bone," it's more like a fifteen-year-old Dylan overwhelmed by puberty and airplane glue.

The album has one saving grace in "Elvis is Everywhere." It's the one song that Mojo apparently recorded when his producer wasn't there.

Frankly, the way I feel about Bo-Day-Shus is the same way I felt about Lou Reed's Honda commercial. If Mojo can make a few bucks off this album, more power to him. I guess he's paid his dues. I do hope his next album is recorded by the real Mojo, not, to coin a phrase from "Elvis is Everywhere," the evil opposite of Mojo-a dull Mojo.

-Bill Covington



news from **kmuu** stereo • 89.1 fm

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AFTER MIDNIGHT PLAYLIST
OCTOBER, 1987



(*) 1. Big Dipper -- Heavens -- Homestead
 (5) 2. Happy Flowers -- My Skin Covers My Body -- Homestead
 (26) 3. Ben Vaughn Combo -- Big Thing -- Restless
 (17) 4. Balancing Act -- 3 Squares and a Roof -- Primate Man
 (*) 5. Big Black -- Songs About Fucking -- Touch & Go
 (6) 6. Ophelias -- Ophelias -- Strange Weekend
 (29) 7. Richard Lloyd -- Real Time -- Celluloid
 (2) 8. Alex Chilton -- High Priest -- Big Time
 (*) 9. Volcano Suns -- Bumper Crop -- Homestead
 (*) 10. Flaming Lips -- Oh My Gawd!!!! The Flaming Lips -- Restless
 (7) 11. Verlaines -- Juvenila -- Homestead
 (4) 12. Dukes of Stratosphere -- Psionic Psunspots -- Geffen
 (1) 13. Tom Waits -- Frank's Wild Years -- Island
 (11) 14. Einstürzende Neubauten -- Fuenf Auf Der Nach Oben Offenen Richterskala -- Relativity
 (*) 15. Jane's Addiction -- Triple X
 (*) 16. Meat Puppets -- EP -- SST
 (23) 17. Dumptruck -- For The Country -- Big Time
 (27) 18. Celibate Rifles -- Roman Beach Party -- What Goes On
 (8) 19. Thelonious Monster -- This Saturday Afternoon -- Relativity
 (*) 20. Ramones -- Halfway to Sanity -- Sire
 (3) 21. Opal -- Happy Nightmare Baby -- SST
 (*) 22. Barrance Whitfield & The Savages -- Call of the Wild -- Rounder
 (*) 23. Angst -- Mystery Spot -- SST
 (16) 24. Membranes -- Time Warp - 1991 -- Homestead
 (*) 25. Chesterfield Kings -- Don't Open Till Doomsday -- Mirror
 (9) 26. Pussy Galore -- Right Now -- Caroline
 (*) 27. Love & Rockets -- No New Tale To Tell -- Big Time
 (*) 28. Smiths -- Strangeways, Here We Come -- Sire
 (*) 29. Leaving Trains -- Fuck -- SST
 (12) 30. Alien Sex Fiend -- The Impossible Mission -- PVC/Passport
 (*) 31. Chris Stamey -- It's Alright -- A & M
 (40) 32. Viv Akauldran -- I'll Call You Sometime -- Akashic
 (19) 33. Foetus All Nude Review -- EP -- Relativity
 (15) 34. Appliances SFB -- Green Door/Them -- Ruthless
 (*) 35. Legs Akimbo -- Local
 (*) 36. Mercy Seat -- Slash
 (*) 37. Graveltones -- Local
 (*) 38. Eugene Chadbourne -- Vermine of the Blues -- Fundamental
 (*) 39. Divine Horsemen -- Snakehandler -- SST
 (*) 40. Angry Samoans -- Inside My Brain -- PVC/Passport

AREA BAND INFO

NOVEMBER:

- 11-TRIP SHAKESPEARE AT THE BOTTLENECK IN LAWRENCE
- 13-TOXIC REASONS AT THE OUTHOUSE IN LAWRENCE
- 18-BLACK CRACK REVIEW AT THE BOTTLENECK IN LAWRENCE
- 20-RED HOT CHILI PEPPERS AND FAITH NO MORE AT THE COYOTE IN WICHITA
- 20-HOMESTEAD GRAYS AT THE BOTTLENECK IN LAWRENCE
- 25-BEN VAUGHN COMBO AT THE COYOTE IN WICHITA
- 27-NOEL HILL AT THE BOTTLENECK IN LAWRENCE
- 29-THE BLIVETS AT THE COYOTE IN WICHITA

DECEMBER :

1-JOE KING CARRASCO AT THE BOTTLENECK IN LAWRENCE

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KLYDE KONNER

EVERYONE WHO DONATED TO

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PETE STUDTMAN

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KEVIN SMITH

KEVIN MEAD

CONTRIBUT

CONTRIBUTING WRITERS AND ARTISTS



A NOTE FROM OUR LAWRENCE CORRESPONDANT

After his performance at the River City Reunion, Jello Biafra came to K.U. for a free show and lecture. After the 3½ hour event, he put out a shoe to take donations for his anti-censorship group, No More Censorship Defense Fund. He talked a lot about his August trial. When the policemen (all 9 of them) raided his apartment, they were concerned about the 200 or so pictures of missing children in his kitchen. He said it was hard to resist telling them to dig up the basement. He also gave some tips on fighting censorship: Don't buy any record from a store that puts any kind of rating sticker on it's albums. Tell them that you won't. Picket democratic presidential candidates

Gore and Simon if they show up in your town. Both have wives on the P.M.R.C. The lecture started with several spoken-word pieces which will be on an upcoming album. They were full of the political and social commentary we've come to love and expect from the man but even blunter and more direct than ever.

-Scott Manning

COOL NEW OR UPCOMING RELEASES

Game Theory*Lolita Nation-Enigma
Volcano Suns*Bumper Crop-Homestead
Chris Stamey*It's Alright-A&M
Alter Boys*Soul Desire-Big Time
Victory*Don't Get Mad Get Even-Celluloid
Various*Who's Not Who in Athens, Ga.-Instant Tea
Circle Jerks*Circle Jerks VI-Relativity
Camper Van Beethoven*Vampire Can Mating Oven-Rough Trade
Fetchin' Bones*Galaxy 500-Capitol
Soundtrack*Straight to Hell-Enigma
Various*Flipside Vinyl Fanzine 3-Gasatanka/ Dutch East
Meat Puppets*Huevos-SST
Descendents*Livage-SST
Black Flag*Waisted Again-SST
Various*No Age-SST(Nov. 6)
HR*Human Rights-SST(Nov. 6)
Sonic Youth*Master Dik-SST(Nov. 6)
Paper Bag*A Land Without Fences-SST(Nov. 6)
Firehose*If'n-n-SST(Nov. 15)
Various*Blasting Concept 3-SST(Nov. 15)
Hank Williams*I Won't Be Home No More-Polydor PG(Nov. 23)
Hank Williams*Let's Turn Back the Years-Polydor PG(Nov. 23)
Various*Big Time Syndrome-Big Time(Nov. 24)

KMUW-After Midnight



SISTER MIDNIGHT
11:00p.m.-12:00a.m. Sat

Nov. 14-D.J. picks
21-Timothy Gilbert-
"Self Portrait"
28-A Butthole Surfers'
Thanksgiving
Dec. 5-Mae West vs. Divine
or someone like him
12-No Name-Instrumental music
by Andrew Slaughter

Avoid rejection by your peers



THE ONLY ALTERNATIVE

89.1 FM



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